

# **Banuye Isfahani**

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## **Preface**

In the Safavid era, Azerbaijani literature with its own diversity held one of the foremost places in eastern literature. In the same era, like some eastern literature, Azerbaijani literature made rapid developments and made its own worthy contributions to the world of scholarship.

The monarchs of the Safavids, led by the great Azeri poet Shah Ismayil Khatai, demonstrated great interest in their own and others' science and culture as well as patronizing scholars, poets, artists and other craftsmen. In doing so, they played a big role in bringing Azerbaijani literature to the forefront of that era's literature.

By the start of the same era, Azerbaijan's poetry and prose works were already well-known in the fields of writing, oral literature and folklore. By the end of the era, unparalleled services provided by hundreds of poets, writers, ashugs, artists and translators had brought Azerbaijan into a worthy position in the ranks of world literature.

Among those poets, such masters as Habibi, Shah Ismayil Khatai, Fuzuli, Saib and others laid a foundation for the maturity of many other poets through the literary schools that they created. Looking at the history and sources of literature in the Safavid era, we come across the names of hundreds of poets who created works of poetry and prose in our own mother language.

The Safavid era differs from other eras because of its large number of poets. Some of these wrote works that are still well-known today; some of their names have been preserved in different sources as examples of poets of that era; some poets' names and works have passed out of public attention, and some have been lost from the records of history entirely.

But among all the names of poets that are still known, not a single poetess can be found. At that time, was it really only man's business to write poetry? Did women have no interest in poetry and literature? Of course there were women in that time who demonstrated interest in writing and literature. But for various reasons, especially considering the public situation at the time, women approached this issue from a different angle.

It is impossible that there were no women in the Safavid era who were interested in science and literature and who were writers, living actively in their society, such as Lady Perikhan\* in politics.

It is simply that in the public situation of that era, many traditions forced women to remain in the background. But as we have noted, active women were not absent from that period. One of them was a lady by the name of Banuye (Banu) Isfahan, living in the Safavid era of Azerbaijani, Islamic and Persian literature.

This woman was one of the people who remained hidden by the traditions of her time, yet created written works, as we have discussed. Besides her presentation of a new gift to the world of literature by means of the travelogue that she wrote in couplets about her Hajj pilgrimage, she was possibly the only woman from that era whose works have survived until today. Only one copy of her work survived from that period.

The abovementioned copy was published in a collection in the Tehran University Central Library's manuscript division, as manuscript number 2591 and microfilm number 8024. The collection's real name in Persian is "Majmueyi şamele munşaat va manzumât" (Collection of Writings and Articles). The author of that collection, a person by the name of Mahammad Muinayi Ordubadi, published the same Hajj writing in pages 764-779 of his manuscript, called Collection of Articles and Writings. The edited Hajj collection was published in Tehran by the well-known historian and researcher Dr. Rasul Jafarian in 2003.

## **Life**

There are no documents available to tell us about the lady writer's creative works, with the single exception of the Hajj travelogue. That's why, unfortunately, it is impossible to obtain broad information about this writer's life and work. It is only possible to obtain a little information from the few couplets that discuss these things in her work.

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\* Shah Ismail's daughter

The poetess's real first and last name are unknown. Dr. R. Jafarian gave her the name "Banuye Isfahani" (Lady from Isfahan) because of the city she lived in. What is known about the writing of this copy is written at the top of page 764, at the beginning of the Hajj writing in the collection: "Masnəviye safarname va mujaziye asare tabe zovjeyi Mirza Khalil ragamnevise ahde Safavi" (The travelogue in couplets written by the wife of Mirza Khalil, who performed secretarial work during the Safavid era).

Then, also on the first page, within the top margin, a few lines are written giving brief and valuable information about the writer. These lines were written at a time near to the same era. Apparently the writer Mahammad Muinayi Ordubadi was well-acquainted with the writer and her family. The text reads: "Məsənəviyi ke əleya cənabe ismət və iffət və təharətə şüar, bilqeysul əvani, Khadijatud-dovrani halileye jalileye mukarrimeye tofiq...marhmət va ğufrən pənahe Mirza Xəlil rəqəm nevise divan əla, dər heyne hərəkət əz Darus-saltaneye Isfahan be azme Beytullahul-Haram dar xususe asami və gurb va bad masafate manzel ra bayan farmudand."(1.p.767) ("The poetry of the honorable, integritous, pure, helper to the queen, Hadija of the era, wife of the pardoned and deceased Mirza Khalil. This is a report of the names and distances of all the places she visited while traveling from the Isfahan darus-sultan\* to Beytullahul-Haram\*.")

Thus from this addition, we can basically only learn the writer's husband's name and that he worked as a scribe. The job of the poetess's husband, Mirza Khalil, was to correct and edit orders that were given him by the monarch. Dr. R. Jafarian wrote about this: "any person performing that work absolutely would have had good knowledge of language and culture. Because of this, we can say that this poetess might have lived in a family of writers and poets and might have been influenced by them."(2.p.10) Another probability is that Banu was a real poetess and wrote many works. Proving the likelihood of this is the fact that her travelogue is voluminous, containing 1,300 couplets.

The poetess's origin was Ordubad. Although she lived in the city of Isfahan, she was born in Ordubad. Several couplets in her writing prove that she was Azerbaijani. In writing about leaving Ordubad at the time of her Hajj, she called the city "my Ordubad," and wrote about seeing her relatives and closest friend there. In addition, between the margins of page 767 of the manuscript, the sentence is written "Ishara be Ordubadi ke moludesh bude" ("a sign that the writer's homeland is Ordubad"). (1.p.767)

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\* Sultanate

\* Kaba

Great joy can be felt in the couplets she wrote at the time she was traveling to Ordubad, and she gave a great deal of information about the concerns everyone showed for her when she was there and about her sadness when she was leaving Ordubad.

Be yek mojgan feshari hamçu badam,  
 Resanidi be shahre Ordubadam.  
 Chu but az ab bar sahel paridam,  
 Ze sanbak barhayi khud keshidam...  
 Ze khish o ashena o ze pir o barna,  
 Namudand anjuman bar ruye sahra...  
 Be azaz o be ikram o tamami,  
 Mara bordand khishan gerami.  
 Be suyi khahr ba sad az o shanam,  
 Be kuy an rafiqe mehibanam.  
 Ke baham dar Sefahan yar budim,  
 Ze jan bayekdigar gamkhor budim.(2.p.40-41)

*In the blink of an eye, I reached my Ordubad with the speed of the wind. I took my things, jumping from the boat to the shore like a duck. Here relatives, friends, everyone young and old had gathered to see me. My dear relatives met me with great respect. They carefully took me to the place where my friend was. She and I were friends from Isfahan, and we had shared one another's sorrows.*

The poetess wrote even more extensively about her own impressions from Ordubad in her work. She wrote about all that her friend did for her, and about the concern her friend showed for her during the time when she was ill in Ordubad.

Bedan khish gerami beh ze khahar,  
 Ze khishan digar bas mehrebantar....  
 Rafige mehreban o yare dirin,  
 Derigh az man nakard jane shirin.  
 Parastari bedan san minamudam,  
 Ke guya az asiman oftade budam...  
 Hamishe sahebe azar budam ,  
 Zaif o natavan o zar budam...(2.p.41)

*This relative of mine who was closer than a sister was kinder to me than all my other relatives. She, my old friend, my kind companion, would not even begrudge me her own sweet soul. She took such good care of me, as if I had come down to the earth from heaven. In Ordubad I was always ill, weak, incapable, and tired.*

Banu made a decision to continue her journey only after remaining in her homeland Ordubad for a great deal of time. Even then, it was difficult for her to be separated from her own land, her close relatives and her friend.

Chu omre mandanam anja sar amad,  
 Jaras faryad zan pisham daramad...  
 Vedaye an gerami ra namudam,  
 Ze cheshman juy khun ra goshudam.  
 Berun mehre azizan kardam ze del,  
 Nahadam pay hemmat ra be muhmel...(2.p.42)

*There, when the length of my visit had come to an end, the journey again called me. Saying farewell to my dear friend, my eyes flowed with bloody tears. Leaving with my friend's love in my heart, I continued my journey.*

Aside from these lines, the poetess wrote the following while entering Tabriz, likening the weather there to the weather in Ordubad.

Ke ta raham be Tabriz andar oftad,  
 Havaye Ordubadam dar sar oftad...(2.p.36)

*As my road led down to Tabriz, I was reminded of the weather in Ordubad.*

The poetess had relatives in other close cities besides Ordubad as well. On the way from Tabriz to Ordubad, she went and spent the night in a place called Abru, at the home of one relative who was the head of the army in that place.

Chu seyre an kuhistan ra namudam,  
 Be Abru mohemele khud ra goshudam.  
 Ze khishanam dar anca bud javani,  
 Daramad dar maqame mehrebani.  
 Bude sar khile an dah an javanmard,  
 Mara shod mizban, mehmniyam kard...(2.p.38)

*After taking a walk in these mountains, I opened my luggage in Abru. Among my relatives there was one youth who showed me much kindness. That youth, the head of the army, hosted me.*

Again along the road to Ahar, she went to another relative's house in the village of Kharvanek. That relative was the municipal administrator of that village, and the poetess wrote of the services he provided for her during the four days she stayed there and the way he saw her off on her journey.

Dar anca bud hakeme sərafrazi,  
 Javane kardane mana tarazi.  
 Be surat tefl o dar daneş Arastu,  
 Garabat dasht ba man an niku khu...  
 Ze bahram xaneyə bas ba safayi,  
 Muhayya karde bud az kadkhudayi.  
 Dar anja chahar ruzam mihmani,  
 Namud an nojavan az mehrebani...(2.p.39)

*There a well-known judge entertained me. Among the attendees was one of my relatives, a very kind young Aresti scientist. Upon finding out that I had come there, he prepared a house. There he hosted me for the four days I stayed.*

All of the comments she made about meeting relatives and close friends in so many cities on Azerbaijani soil, going into their homes, and being met with so much respect everywhere she went prove that she was Azerbaijani. However, as was previously noted, she lived in Isfahan because her husband worked in the darusultan in the city of Isfahan.

The poetess also wrote quite a bit about her unhappiness with the fact that people in her life and surroundings in the city where she lived were different from the people in Ordubad.

Chu didam bi vafayi ze azizan,  
 Brun raftam chu sur-sur az Sefahan. \* (2.p.23)

*I left Isfahan quickly because I saw the unfaithfulness in those dear ones.*

Banu also wrote in her couplets that she had children in Isfahan, although she gave no information about how many there were. After her husband's death, this Azerbaijani woman was unable to withstand her loneliness, so to fill the emptiness in her life she decided to make a pilgrimage to the home of God.

Mara kard chun charkhe hiylepardaz,  
 Jegarkhun az faraqe yare damsar.  
 Haram shod be bastar khabe rahat,  
 Nadidam chareyi geyr az sayahat.  
 Na shab khab o na ruzam bud aram,  
 Ke ta bastam be tavafe Kabə ehram...(2.p.23)

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\* Isfahan

*My heart was wounded from separation from my love, and the sly tricks of fate. It became impossible for me to sleep or live comfortably, so I could see no other cure but to leave on a journey. Out of my restlessness, I decided to go to the pyramid of Kaba.*

Deciding to go on the Hajj pilgrimage, the poetess departed on her journey alone. Courage of her kind was unseen in the eastern world both in her own time and in the following years. Neither in her time nor in the Qajar era to follow did any Muslim woman go alone on such a burdensome journey, especially the Hajj. Thus this woman's Hajj journey is a valuable historical document of heroism not only in Azerbaijani and Persian literature, but also in the entire eastern and Islamic world.

### **Impressions of the Journey**

This brave Azerbaijani woman went from the city of Isfahan through Kashan, Qom, Saveh, Qazvin, Sultaniyya, Zanjan, Miyaneh, Tabriz, her own homeland Ordubad, Nakhchivan, Yerevan, and small villages and suburbs among them, to the land of the Ottomans. She recorded all her impressions along the way in her writing.

The poetess wrote about how respectfully she was met by people in Qazvin, Sultaniyya, and Zanjan, and about the preparation of large banquet gatherings in her honor in those cities. She wrote about how she felt like a king in Qazvin, pleased by all the respect she was shown.

Mara didand chun an mahruyan,  
Setayesh minamudəndəm chu shahan.  
Hame dar sajdeh o dar paybusi,  
Shodand hamçu charkhe abdari.  
Neshandandam be mennat chun jahandar,  
Setadandi be pa chun bandeye zar...(2.p.30)

*That month they all adored me like a king. Everyone around me bowed and kissed my feet. They seated me up high, like a king, and stood in my service themselves like servants.*

She wrote of one youth by the name of Taki in a town called Zanjan Kyultap who served her and took her to her own mother's house, and she wrote of going to that house to visit.

Be sad tur o be sad shirin zabani,  
 Kamar bast az baraye mizbani.  
 Faraz amad nokhostin madere pish,  
 Mara khandi be suy khanyeye khish.  
 Sahar raftam be kuyesh ba sad azaz,  
 Mara an banuyan kardənd pishvaz.  
 Be xedmatkariye man an azizan,  
 Kamar bastand manande kanizan...(2.p.34)

*They met me with much respect and many kind words. Coming beforehand to meet her mother, she invited me to her own house. The next day I respectfully went to her house, and ladies met me. Those dear ones served me like housemaids.*

From all these examples, we can see the hospitality and kindness of the people of that era.

Besides telling about the public condition, the poetess gave information about every place's geography, climate and living conditions. She wrote about the difficulties she faced throughout the time of her journey, her illnesses on the way, how she continued the journey though she was sick, and about the people who tried to treat her illness in every place, especially those in her native Ordubad.

She had to wait for a caravan to continue her Hajj beyond the city of Nakhchivan, because from that point on there were more dangers on the road for someone traveling alone than there were up until Nakhchivan. While she was waiting, suffering from illness and bored in Nakhchivan, Banu begged God for healing and prayed that he would bring her to Kaba. Fortunately, the same morning a large Hajj-bound caravan came from Iran under the leadership of an Ajam Aga\*.

Joining in with that caravan, Banu continued her journey. They passed through places in and among such big cities as Aleppo, Sham, Damascus, and along the banks of the Euphrates River in the land of the Ottomans.

In reality, the most burdensome stage of the journey began after crossing into the Ottoman lands. After entering the Ottoman lands, the caravan continued its road in fear. Their caravan was subjected several times to attacks by robbers, and the pilgrims lost all of their money and goods. The first of these attacks occurred in a place called Karchay.

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\* A non-Arab master



Bepeymudam rahesh ra shesh farsang,  
 Be manzelgahe Garchay shod lang.  
 Dər an vadi hücüm avərd rumi,  
 Chu boz viran konad ru khile tumi!  
 Har an kas ra ke bud ajnase vafer,  
 Gereftandi ushur əz an musafer...(2.p.48-49)

*After traveling six fersengs (about 40 km), we rested in Karchay. In that valley, Romanians attacked us and destroyed everything. Whatever possessions we had in our hands, they took.*

After traveling a bit beyond a place called Babakhatun, the caravan again came upon Romanians, and a collision occurred between the pilgrims and the Romanians. Again, resting in a beautiful nature-filled city called Agin, the caravan was subject to attacks by the people of the city. This time, the members of the caravan lost all the rest of their things.

Bebordand anche bud az haj miskin,  
 Namandi chiz, cuz ahi be khurjin.  
 Hame mal az kafe khud bar dade,  
 Ravan gashtənd ba payi piyade...(2.p.54)

*Whatever the poor pilgrims had, they took away, and nothing was left but empty sighs. They gave everything that they had in their hands, and they themselves were left barefoot.*

The poetess likened the gates of this city to the “Bape Nəzər” (“Observation Gates”) of Isfahan, but an event that happened here had a very negative effect on her. In her writing, she made a strong recommendation that other pilgrims not go this way.

Ze man beshno marou az rahe Agin,  
 Ke ham jan miravad ham mal ham din.  
 Tavafe Kaba gar khahad tora del,  
 Ze man beshno boro az rahe Mosel...(2.p.52)

*Listen to me and don't take the Agin road, because there you will lose both your possessions and your soul. If your heart really wants to go to Kaba and perform tawaf, listen to me and go by the Mosul road.*

She wrote that after the Euphrates River, the caravan traveled on desert and mountain roads. Really this middle part of the journey from Iran to the Hajj, called "rahe cəbəl" (mountain road), though it may have been the most direct road, was

one of the most difficult and burdensome roads. On the one hand, the Ottoman state did not maintain this road because it sent Hajj-going caravans on a number of other official roads. For this reason, caravans traveling on this road met robbers at every turn, and at the same time, the road itself was in a neglected and ruined state.

On the other hand, the road's difficult passages, rocky precipices and other problems created difficulties for the continuation of the caravan's journey and caused their animals to die. About this, the poetess wrote:

Ze bas sange siyah didam dar an rah,  
Shodi omre man bichare kutah.  
Jaras faryad zad dad az in sang,  
Ke zangam kar shod o jamazeam lang.  
Gaza ra dar chenin rahe khatarnak,  
Ze bimesh karde budam sine ra chak...(2.p.52)

*I saw so many black rocks on that road, it was as if my poor life was shortened.*

*The rocks hanging from the camel's necks made such noises it was as if my ears were full. On such a frightening road, I was afraid every second that something was about to happen.*

One mountain on the bank of the Euphrates River was extremely tall and rocky. Crossing that mountain, Banu's camel tripped, and only one strong man in the caravan was able to save the camel's life.

Benagah mohmelam bar kuh shod band,  
Shotor ra pay lagzid az sar band.  
Chu gardid az farza kuh galtan,  
Be man bakhshid omre taze Yazdan.  
Ke az Hujjaj marde kardani,  
Resid anja ze ruye pahløvani.  
To guyi Khezre rahe man shod an mard,  
Sutun dar nalgahе shotor kard.  
Ke az galtidan ura gēshte baz,  
Sepase shokre Izad kardēm agaz...(2.p.52)

*Suddenly my camel got stuck on the mountain and its foot slipped, almost falling from the mountain. It was as if God presented me with another life. Among those in the caravan, one very strong man saved my camel like Prophet Khuzur. After he saved the camel, I began to thank God.*

Besides all these problems, the poetess was uncomfortable on foreign soil, so she compared the passing cities to Isfahan, her heart aching with longing for her homeland and her children.

Arriving at Aleppo, the poetess compared it to Isfahan, and she sent news to her children and her home along its lightly-blowing breezes.

Shbih Isfahan didam Halab ra,  
 Be Iran tuaman didam Halab ra...  
 Vatan amad be yade man dar an ruz,  
 Keshidam az jegar ahe jahansuz.  
 Ze farzandan o khishan yad kardam,  
 Chu ney nalidam o faryad kardam...  
 Khabar bar ey nasime mehrbani,  
 Be suye Isfahan ta mitavani.  
 Be farzandane man gu key azizan,  
 Che saqid az faragam dar Sefahan...(2.p. 58-59)

*I saw Aleppo as similar to Isfahan, and I compared Aleppo to Iran. That day I thought of my homeland and I sighed, my heart burning. That day my children and my relatives came to mind, and I sighed with longing. Oh, kind breezes, if you can, bring this news to Isfahan. My children, my dear ones, how are you doing without me in Isfahan?*

Only her love for God in her heart and her dream to make a pilgrimage to his house was stronger than her desire to see her homeland and her children. Despite all the difficulties and sorrows, her only request of God was that he take her to Kaba to make her pilgrimage.

Thus the caravan continued from Aleppo to Sham and Damascus, then from Damascus directly to Medina. The Prophet Muhammad's grave is located Medina in a graveyard called Baqi, as well as the graves of the Prophet's daughter Fatima, grandson Imam Hasan, Imam Hussein's son Ali and Imam Sadig. Making her pilgrimage to these graves, the poetess was caught up in the spiritual world. However, concerned by the simplicity of the graves of these important figures, the restless poetess again sent news to the king of Iran on the winds.

Nasima suyi Isfahan gozar kon,  
 Dar an soltane Iran ra khabar kon.  
 Begu ki shahe adel dar kojayi,  
 Azin jannat sara gafel cherayi.

Biya bengar bær ovlade peyambar,  
 Bədan rəkhshəndeh kokəbhaye anvar.  
 Ke maskan kardeand dar yek sarayi,  
 Zarih az chub o farş az buryayi...(2.p.72)

*Oh blowing breeze, blow towards Isfahan and give these news to the sultan of Iran. Say, "Where are you, oh just king, and why do you not know about this palace of paradise? Come here and look at this shining galaxy and the prophet's offspring. They've been placed in a palace which has floors made of sandy earth and walls of wood.*

From these couplets it is possible to come to the conclusion that Banu was really the wife of a government worker and also that she was close to the king's family and loved the king.

After the caravan had stayed in Medina for two days, it went to Mecca and came to a stop near Kaba. In that resting place, Banu again was lost in her own spiritual world and did not want to be separated from it.

Shode akhar shabe hijrane janan,  
 Ze vəsle yar roushan gəshte cheshman.  
 Hame shoste ze del vasvase sheytan,  
 Brun karde ze sine mehre yaran.  
 Be sangstane Kaba ru nahadənd,  
 Gam o anduh ra yeksu nahadənd...(2.p.74)

*Finally reaching the end of the night of longing for her lover, her eyes became clear from meeting her love. They took their own deep loves for their dear ones out of their hearts, washing away all of the hesitations that Satan had planted in their hearts. Keeping their faces toward Kaba, they put all their sadnesses and griefs aside.*

At Kaba, Banu completed all the requirements of the Hajj in order and prayed from there for the forgiveness of all her sins. The poetess wrote extensively about these feelings her couplets. After completing other parts of the Hajj in Mecca and celebrating Qurban Bayram, the caravan needed to leave Kaba together. It was very hard for the poetess to part with Kaba. She remembered the seven months of hardship she went through along the way to come to Kaba, and after all her trouble, she did not want to leave Kaba quickly. However, she had to return, so the caravan together turned their faces toward Medina.

Ke az kəf damane yaram rəha shod,  
 Dele zaram be hijran muhtala shod.  
 Ajəl bəkhshid rahayəm chun dar in rah,  
 Che sazam ba feraqe Kabatullah...  
 Chu kardam alvida Kabatullah,  
 Be gardun atash afkandam man az rah...(2.p.80-81)

*My lover's hand slipped from my hand and my wounded heart again fell into longing. Fate beckoned me to go; now how could I withstand the separation from Kaba? Bidding Kaba farewell, I again threw myself into the flames of the road.*

Thus the poetess came to the city of Medina. Her heart was torn to pieces with longing for Kaba, but making a pilgrimage to the Prophet Muhammad's grave in this city set her mind at ease a bit.

Ze firgat shorhe shorhe shod sine,  
 Residam ta be nazdike Madina.  
 Ze shovge margəde Taha o Yasin,\*  
 Faraqe Kaba gadri yaft taskin.  
 Chu cheshmam zan haram gardid roushan,  
 To guyi kard rujat ruh dar tan...(2.p.81)

*My heart was torn to pieces from separation and I approached the city of Medina. After seeing the tombs of Taha and Yasin, I found a little bit of relief from the longing for Kaba. Looking at the harem, it was as if my eyes were filled with light and my spirit danced within my body.*

Returning from the pilgrimage, the caravan travels directly from Medina to Sham, but she wrote little about the trip from Sham to Urfa. As for the road beyond Urfa, there is no information about her trip in this copy of the manuscript; this is where the manuscript ends.

We have no further information about the continuation of this copy or about the poetess's further works, or even about what happened to the poetess. However, from these verses, it is obvious that the poetess was very skilled in writing poetry, giving credence to the claim that she must have written other poems.

The poetess's language in her poems is fairly simple and flowing. There are no exceptions to the structural rules her poems follow, and not a single problem with her rhythm. At the same time, sincerity is felt in her lines.

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\* Poet has named Hz.Muhammad (s) Taha and Yasin here

From the perspective of history and geography, this text is very significant. For example, it gives the names of all the large and small places she passed through on her travels, as well as the distances between them and information about the nature growing in them.

Like the majority of poets in that era, the poetess wrote her work in Persian. She was influenced by our great poet Nizami Ganjavi, and even wrote a few couplets about taking an example from how he put his verses in order.

Dar inca guyam az beyte Nizami,  
Ke ta in masnavi girad nizami.  
Shabahangam kan angayi fartut,  
Shekam por kard az an yek dane yagut.\*  
Be yad amad mara in beyte nami,  
Ke bashad govhare dorje Nizami.  
Che khush bashad ke bad intizari,  
Be umidi resad umidvari...(2.p.68,75)

*Here, in a few lines about Nizami, I will say that couplets should come in order.*

*At night the aged Simurg bird\* filled its stomach with ruby pieces. This famous line from Nizami comes to mind: "After anxiety, the meeting of hope with what was hoped for would be so beautiful."*

Aside from this, the poetess's use of the word "şəbahəngam" (a word for nighttime) is an example of her being influenced by Nizami Ganjavi.

According to Dr. R. Jafaian's conclusion, from the statement the poetess makes that Aga Kamal is the treasurer of King Sultan Hasan, we know that the date of her life and the writing of her work is at the end of the Safavid era, or according to the Hijri calendar, can be traced to the first half of the 12<sup>th</sup> century.

Sample from the manuscript

#### **REFERENCES AND NOTES:**

- 1 - Collection of Articles and Writings, Məhəmməd Muinayi Ordubadi, Tehran University manuscript division, manuscript 2591 and microfilm 8024.
- 2 - Written Hajj Travelogue, R. Jafarian, Tehran, Mashar Press 2003.

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\* The second and fourth couplets are from Nizami district

\* From a legend

## **Summary**

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There are many well-known poets from the traditions of eastern literature. Some of these poet's names have been lost. One of them, a lady whose name is unknown today, was survived by one of her works in Persian language, which can be found in a collection of manuscripts. This lady, the wife of a man who worked as a scribe in a Safavid palace, left from Isfahan on a journey to Mecca. Her writing is a collection of notes that she made in Persian about her impressions of the journey. The fact that she was Azeri and the fact that she was from the city of Ordubad are proven by what she writes in her travelogue. The manuscript serves as an example of an Azeri woman poet and traveler in the Safavid era.